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ATTITUDE

the

audiofile
magazine

FEBRUARY 1985

NUMBER FOUR

23 SKIDOO



23 Skidoo

Behind a relatively obscure series of releases on the now-defunct Fetish Records label and the recently-prosperous Illuminated Records (which also releases Dormannu, Portion Control, and 400 Blows) is the band 23 Skidoo. All of the releases from this band seem to form an interesting whole, from their earliest EP's "Last Words" and "Tearing Up the Plans" to the new Illuminated LP *Urban Gamelan*.

This unity of direction holds up in spite of a large degree of experimentation. They have worked with different musical styles, from the 'dark' funk of *Seven Songs* to the reggae rhythms of *Urban Gamelan*, to the actual gamelan music itself, and to the magic(k)al/ritual sounds of *The Culling is Coming*. What holds it all together is a similarity of attitude; an approach to music and what can be discovered through it.

Needless to say, 23 Skidoo is not a conventional rock band. *Urban Gamelan* contains two songs ("Fuck You GI" and "Fire") which might appeal to a wider audience, but for the most part it is a complex overlay of congas, cylinders, metal plates, kegs, jugs, an instrument called a kendang, and the more conventional guitar, bass, and drums.

The band is still more or less the same as it was at its inception, with three out of the original five musicians still present: JCM Turnbull, Fritz Haaman, and Alex Turnbull operating under the name of A. Lim; and then there is Mr. Sketch (who was also present on the mini-LP *Seven Songs*) and Schizo, who does vocals on "Fire."

The sound is distinctively 23 Skidoo, encompassing an entire range of styles which they have tried over the years. "Fuck You GI" has the funky, psychedelic sound of the 1983 "Coup" single from which it was lifted; "Fire" is out-and-out

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reggae; and the rest of the album includes the gamelan music from which the title springs. In this last mode, the record best displays the sparseness and minimalism of some of their earlier EP's.

This music is experimental in the sense that there is an attempt to create *ritual* music, or music to accompany a discovery. That moment of discovery through music seems to speak best for music's original function —promoting and accompanying the psychic unravelling. The musics employed by religious and occult groups in their services certainly have this function. 23 Skidoo's music is in fact done for a more functional purpose than mere entertainment; this also holds true for the "Psychic TV Themes" of that group's 1982 *Force the Hand of Chance*.

An offbeat but central figure in the English brand of magic(k)al music performed and recorded by 23 Skidoo, Psychic TV, Coil, and particularly Nurse With Wound and Current 93 —the last three all being on the English/Belgian Laylah label—is David Tibet. According to the members of these groups, and to PTV's information outlet Nanavesh, Tibet ran or runs an odd Tibetan art shop in England, in which all sorts of musical and ritual objects from that Asian country could be acquired. These instruments, ranging from temple bells to human thigh bones that are played like flutes, have shaped the ideas as well as the music of these bands. With their distinct and primitive Asian sound coupled with the use of modern technology (synthesizers, guitars, basses, and electronic distortion effects), a balance is created between the modern sensibilities of the rock music generations and the calling of a more ancient and instinctive musical need: the definition and exploration of the occult consciousness through music.

David Tibet was present on 23 Skidoo's *The Culling is Coming* of 1982 on a side-length piece entitled "A Summer Rite—11 AM 17.7.82." The various sections of the "Rite" follow an odd variant of the ritual scenario, first "Banishing" and then "Invocation," as if the evil spirits of musical expectation must be overcome before powerful forces can work. The last section, "Healing (For the Strong)," no doubt washes over "The Weak."

When occult leader Aleister Crowley (late of The Golden Dawn society) heard that some beginners had violated the magickal circle and had not been struck by lightning, he suggested that it was because the spirits were too busy to bother with such dunderheads. The adaptation of a new attitude towards music, and ultimately to a new lifestyle and way of thinking, leads to an altered consciousness. The "Summer Rite" of 23 Skidoo is an effective tool for the "Banishing" of the old demons and the "Invoking" of the new, the more powerful; the strong as opposed to the weak.

The presence of "D. Tibet 93" in any project, on any album, be it by 23 Skidoo or Current 93, is a clear indicator of at least one intention: the desire to push music to a more highly sensitive level of communication. Occult communication, if you will; direct knowledge, or *gnosis*, without intermediary. Tibet's controversial thigh bones (which, by the way, have been confiscated by the British Government and declared illegal) were believed to put the player and listener into contact with the essence of the deceased human who contributed the bone (These bones can be heard on *Force the Hand of Chance*).

There is nothing new about what 23 Skidoo is doing, or for that matter what PTV and Current 93 are doing for that matter—not musically. What is so significant is that these people are reaching and touching an audience previously closed off to occult musical modes. While still confined to the narrow range of the rock category (these are still all "bands" with "names" who have "records available"), cruelly exposed to the still narrower attitudes of the traditional rock press, and forced to play clubs like New York's Danceteria when appearing overseas, these groups and their efforts are slowly making important headway.

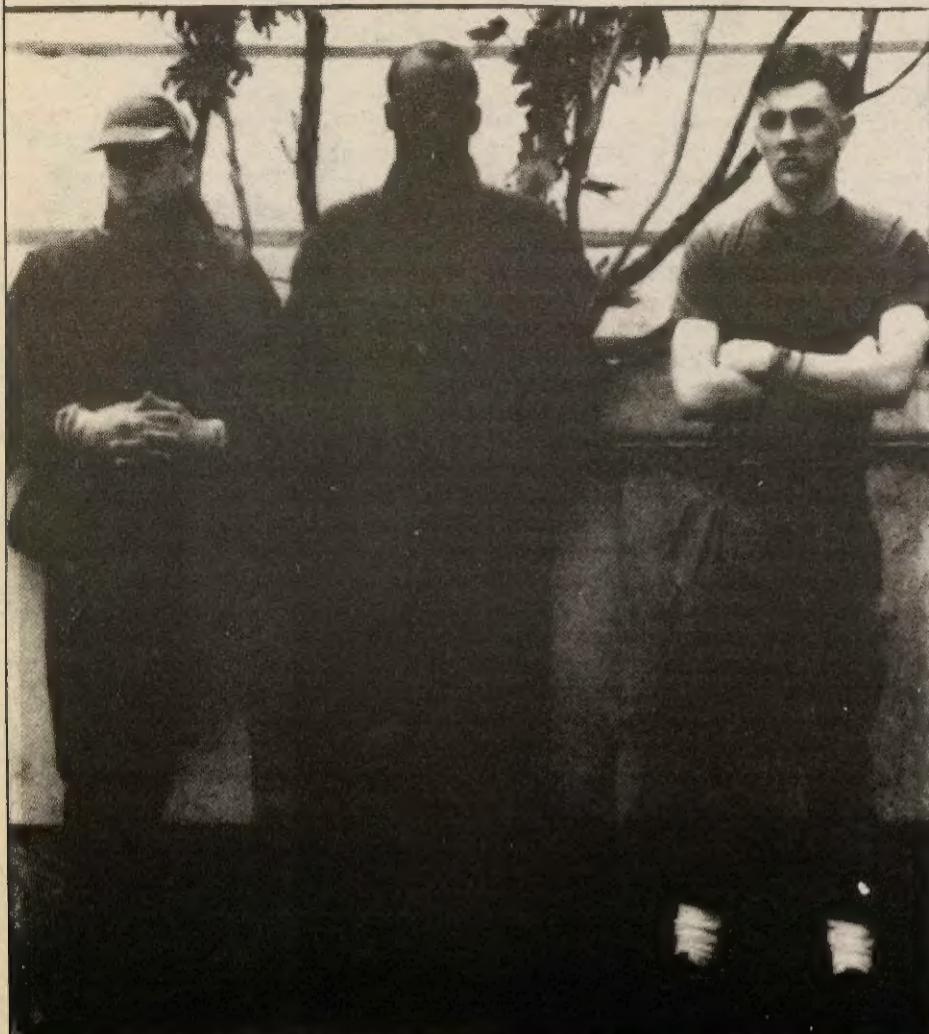
Urban Gamelan is a fine indication that experiments like these in music can manage to stay above water in a very murky, misunderstanding, and misdirected rock scene. The combined forces of 23 Skidoo, Psychic TV, Current 93, and the others have the capacity to slowly but successfully eat their own niche into that same industry which sells out tens of thousands of seats at The Meadowlands for pop-rock groups. The difference is, we probably won't see David Tibet playing on a human thigh bone in a big rock stadium.

The undermining of a grossly exaggerated system has to be accomplished through what guitarist Robert Fripp had called "Small, mobile, intelligent units"—the kind that his own band has unfortunately failed to become. While rock corporations continue to count their mounting profits, we can breathe more easily in that there are those small units out there doing what they want to do, without the unyielding spectre of compromise always at their backs and necks. They are working in the way that they want to, and doing it effectively.

While 23 Skidoo is presently preparing its new single for Illuminated, "Ouzi," and while that record label has rereleased the important *Seven Songs* of 1981, Current 93 has issued a second LP, *Dogs Blood Rising*, and Psychic TV has issued both a live LP and the picture-disc album *A Pagan Day*. The new works by these parties shall be studied in depth, in upcoming issues of A/a.

—Richard Behrens with CH

400 BLOWS



400 Blows

In some ways, the resemblance to the earlier work has grown tamer and fainter—and yet in others what has been issued of late has been a quite natural and intelligent elaboration of their original working notions. The music of 400 Blows has become freer, yet tighter, and despite changes in the lineup the original spirit is still there. This may be creditable to the group's leader, Andrew Beer, who with Tony Thorpe and Robert Taylor has been committing himself to the same ideas that went into the band's conception.

But the question arises, given what their singles for Illuminated Records have sounded like, how the hell could they maintain themselves through an entire LP? Wouldn't a whole album that sounded like the "Pressure" single be a bit gratuitous, make that monotonous, make that empty?

The disc is called *If I Killed Her I'd Have to Kill Her First...*, and the cover is a queer kind of mixture of photos of a major metropolis; an odd collection following a path from an official-looking building to a tall and imposing statue, to a fluttering flag of Canada, and finally to a dingy old fence of corrugated iron. And as always, 400 Blows has its photos of dogs—for after all, this group has told us that this is the year of the dog... we hear this phrase, along with a barking dog on the track that closes Side A, "Introduction."

So what is this album? Not an electronic dance disc, thank God. Instead, they've created a surprising and truly creative pastiche—music with enough character to make the two dance tracks, remixes of their second single "Declaration of Intent" (which tears down the original song much in the way that 23 Skidoo tore down their "Coup" single to make "Fuck You GI" on *Urban Gamelan*) and their latest, "Groove Jumping," seem the least inspired pieces on the album. Which is not to say that those two cuts lack in inspiration, or in simple 'spunk'... now there's a horrid word...

But in the way of 'spunk,' the group comes out of nowhere, midway through the first side, with "Them Thar Hills," which isn't dance floor stuff at all, but an acoustic, cowboy-type romp, complete with twangy guitar and "eeehah's" from the band. Really odd. Next is the piece "Love," which is a strange name considering the piece—kind of improvised 'noise.'

This also describes "Lapwing Chant," with its synthesized birdcalls barely above the level of audibility. Whether these cuts represent a side of the group's music that has simply never been issued before, or whether this is just the group's idea of what to put on an album as opposed to a single, or whether this consideration is even important at all, I can't say. However, these pieces and others in the 'pure sound' vein on *If I Kissed Her...* (the official abbreviation) show that they've approached them with the same intensity of energy and ingenuity as they have with their dance numbers.

Ingenuity is a word that comes into play especially as you listen to the second side of the record. It opens with "Conscience," the first song to be credited to Robert Taylor. This is a firm, smooth piece with some compelling bass and drum lines, and a vocoder-fuzzed vocal. The lyric is a kind of self-confidence poem, typified by the closing lines "...in the land where Conscience dwells/It might make all the difference/if we come out of our shell." Very soothing, very reassuring. Misleadingly minor as far as songs go, but as the next track begins you may well find yourself wanting to crawl back into that shell of serene security—and only then do you realize how well "Conscience" was programmed on the disc; how it leaves its mark upon the whole of the second side.

The track that follows is called "For Jackie M," a real Durutti Column-type title, except that there's no peaceful Vini Reilly music to be found here. This is a fragment of a 1981 or 1982 interview between newscaster Tom Snyder and convicted murderer Charles Manson. Now, 400 Blows has always had a keen eye (ear?) for tapes, as in the series "Perspective" 1-3; but here, the segment they've exacted is priceless. I must see this entire interview. What they have here, over some bare strands of music, is the sound of Snyder (the hills are alive with...) becoming ever

more frustrated and defensive at Manson's easygoing wit, his intelligence, his ability to speak well, and his quick and pervasive/persuasive use of metaphor. It is clear that Snyder was just unprepared for the simple, eloquent brilliance of this man. Is that romanticizing a killer? I don't think so. Certainly one Mr. P-Orridge wouldn't think so. Manson speaks clearly, concisely, freely, and without double-talk (much) on the subject of his troubled, horrified life. He speaks of the need to be toughened by pain, and how civilized society has abused him and stripped him of his dignity since childhood—"I'm ten years old in your world," he says. It's riveting to listen to.

This is followed by "Men of the Divine Wind (The Kamikaze)," a meeting of voices, gamelan, and synthesizer that—if it didn't resemble the Hideous Mr. Malcolm McLaren's "Obatala" (from *Duck Rock*) a bit too closely—could have been a theme piece for an Akira Kurosawa film. Certainly the title fits.

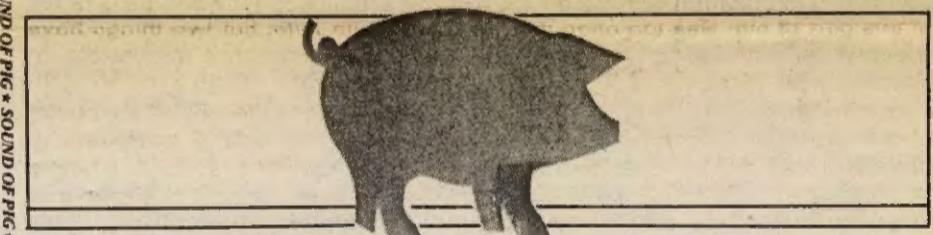
The record closes with "Perspective 3." The "Perspective" series has been an inventive one of short disco-enders, witty bits that attempt to cap innovatively the mood of their records. And with this record, it's really been a wild kind of trip to get here. This one, and God only knows where they find these things, is a diseased little travelogue about the West Indies, the narrator with the real, BBC-type voice (you know, 'the Queen's English') talking ebulliently about those quaint, colorful people who just go to the marketplace all day and *dance!* their worries away.

In all of these respects, 400 Blows reveal the world in just the right way, a way that takes the ordinary and makes it ridiculous—and they do this with something like no editorializing on their own part, other than merely selecting the tapes that they want to use. 400 Blows has turned out quite a record here, and it is really gratifying that they didn't just go all out "From the closet to the dance floor," as they put it in the inner groove of the twelve-inch "Groove Jumping" single—the B side of which, incidentally, is a very interesting piece from 1982 called "Strangeways (Revisited)." What's interesting about it now, besides the attractiveness of the music, is being able to observe with hindsight how the band got by with fewer high-technology instruments, and without a 24-track studio. The result is something in the manner of "399 to Go," which appeared on a *Touch* cassette in 1983. This is more like the way in which I remember them to have sounded a couple of years ago, when they did pieces for compilations and sampler collections. By rereleasing it now, the group shown that it is still confident about its older work, and doesn't find it an embarrassment (which it isn't). In contrast, Cabaret Voltaire—and probably SPK as well—in interviews are constantly apologizing for their early sound. Why they should be like that is conjectural.

When the "Pressure" single first came out, I figured that it was time for 400 Blows to attempt an LP. Well, within three weeks Illuminated had sent me a copy of its latest release schedule, complete with news of *If I Kissed Her...* Wouldn't you call that a curious bit of telepathy?

—CH

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Mention A/a — It Identifies You

CONVERSATION:



I'm not exactly trying to surprise the audience as much as I am trying to surprise myself, so perhaps if I'm surprised, then the audience will be.

—John Zorn

when they hear my music; they think of improvisation as using chance, and it's really not like that at all. Improvisation is a discipline; you learn how to do it. There're good ways and bad ways, and everyone has their own particular style, but it's not really a matter of chance. Chance is something you have to work at to do in a very specific way. If you want something to be chance, then for example John Cage would flip the coins and then work his pieces out so that they would be chance. But just to get some people together and tell them "START PLAYING," that's different from what I'm involved with.

A/a: *There're different kinds of chance. Someone could throw the coins up, and then Cage would, and he'd say 'My throwing the coins up in the air is full of Zen.'*

JZ: Yeah, right. Well, I don't want to get into that, but to get back to the question you asked me, I think Cage has had an influence on me but in an oblique kind of way. His whole philosophical thing, which most people seem to be talking about, is something that actually leaves me cold. I'm more interested in his music. I think that the music he made in the 'forties and 'fifties, and into the 'sixties is really great, in the search for a different kind of sound —that kind of aesthetic and feeling. That affected me. His actual scores, when you get down to the graphics, and overlaying clear sheets on top of other sheets —I am not so interested in that at all. And in many ways it was the performance of work like that, and Christian Wolff, that sparked me to get more into improvisation, because I'd be sitting there reading these scores, when you put Cage on the program, and you'd be PLAYING the fucking shit.

A/a: *I might be naive about it, but I never felt that Cage was such a formalist, you know, he's just doing what he's doing; he's not trying to be a radical, he's just being himself, by now.*

JZ: He may be just being himself, but he definitely has a lot of political overtones to what he's doing, just in the nature of what it is, and I think that what he got involved with was a completely radical step in music. He made a lot of changes in people's heads, and for a long time it was like, all you have to do is go out there and jump around on one leg and bounce a ball, and you're being Cage-ian. It's music. Which in many ways is very good, but it also created a lot of problems.

A/a: *You mentioned once with Locus Solus, which I want to go into, that one of the things you were doing was trying to break away from the rock format, from what you can fill in a three-minute song. Getting away from the contrivance and image-crap.*

JZ: You mean the marketing of rock bands as a product? Yeah, what Locus Solus was really for me mostly was getting involved and becoming friends with a lot of people on the downtown rock scene, and responding to the music —not to the marketing image, which is admittedly part of the scene. Not responding to the social implications, which are also very much part of that scene; even more so than the music, with a lot of those bands. The music is bullshit, but when you look at the way that it's being marketed, with the image they have on the stage, and their involvement in this whole cultural *milieu*, you get into that kind of shit, later for that for me. I just don't want to deal with that. So I was just thinking about the music, and what I can do in this kind of a genre that I'll still be happy with.

A/a: *Well, one of the things about the packaging of Locus Solus, which I've heard that you paid for...*

JZ: Are you kidding? Every one of those records I've paid for —through the nose! Locus Solus cost me eight thousand dollars to put out. Where the hell did I get it? That's what I want to know...slowly, slowly, a little bit at a time, and it added up to eight bills! Jeez! But it's the way I wanted it.

A/a: *The package is very ideogrammatic.*

JZ: It's a lot slicker than my other records, which I suppose is part of the form. But I

JOHN ZORN

like the Russian Constructivists, and all of a sudden it's very mod and chic to do so. A/a: *Oh yeah, anytime you look at one of those women's magazines, there're all these circles and bars and triangles thrown in just to fill the space. I read something that I was turned on by, that one of the things you feel strongly about is cartoon music.*

JZ: You like cartoon music?

A/a: *Oh, that's something I could go on about for a couple of minutes.*

JZ: Well, you definitely should go on about that. I've got a bunch of tapes here...put some of that shit on...I've been into this kind of music for a long, long time. What can you say? This is great American music. Scott Bradley [who composed for] Tom and Jerry.

A/a: *I was thinking about how the composers in the 'thirties and 'forties utilized Jazz elements. Carl Stalling always said that he didn't know Jazz.*

JZ: Well you can tell.

A/a: *He keeps getting into this music from the 'twenties and the 'teens, all the time. Sometimes he rephrases things a bit too often; he hackneys himself.*

JZ: I don't think so. I think it just became a series of elements that he was using, and that was part of his style —to reuse the same elements and put them in different contexts. I find that really interesting. That was definitely his style.

A/a: *One of the things I noticed about Bradley, from the 'forties and into the 'fifties, and perhaps for budgetary reasons, was that his music became more sparse in a lot of places, and especially with the Tex Avery series, which was very well done.*

JZ: And very economical, too. Tex Avery was not one of those big names who had a lot of money to put into the projects. You can tell the difference in quality; as great as all the music is, Stalling had the most money to deal with, and his sound quality is just absolutely superb. And then you would say that Tom and Jerry would be next down the line, and Tex Avery below that.

A/a: *I always thought that Tom and Jerry's were a bit too heavy-handed.*

JZ: The good thing about Tom and Jerry is that there's really very little dialogue, if any; so it's like a little concerto that Bradley is doing.

A/a: *He turned in this one score, there was this one where Jerry goes to Manhattan, whatever it's called. He gets tired of the country life and leaves Tom a note and goes to the city with these fantastic background mattes of NYC, and the music is swelling. That was like the one time he could get as overblown as he wanted to and get away with it. But normally not, really.*

JZ: No.

A/a: *But it really shows that some of the cartoon companies, as far as the music goes, had really no inspiration at all.*

JZ: Not anymore; that's for sure. The 'forties was the prime period.

A/a: *Even so, there was some real crap. Who was it? —Paul Terry.*

JZ: Oh yeah, Terrytoons, well, that's the dead zone. But you're getting into the 'fifties. The 'forties was the prime period, and Warner Brothers did a little bit in the 'fifties, but it just slowly died out. And the music for today's cartoons is just total trash.

A/a: *I was reading in a book that was very sharp and critical about Universal, that in the 'forties, Darrell Caulker was supposed to have been very good, and very able to use modern and also classical elements, and then in the 'fifties, the criticism of them was that it became music for kiddie-toons. Which happens, which is like really bad.*

JZ: Well, there are two ways of going downhill, and that's one way; the other is legitimatizing it with, like, REAL classical music; and you can just throw all that into the trash can. The film stock and everything, as far as I'm concerned.

A/a: *The composer for all of F-Troop, William Lava...*

JZ: Lava, yeah. Didn't he do *The Flintstones*?

A/a: *I don't think so. But I'm somewhat familiar with his idiom, and of course you get that all over Road Runner in the 'sixties, though they were just looping everything by then.*

[As if mirroring the train of thought, Zorn's cassette of Bradley music plays a speed-slowdown on the soundtrack.]

A/a: *Actually, he was really right on with F-Troop; he really turned it into a cartoon.*

JZ: I don't remember that. I'll have to check it out.

A/a: *Something that I'm less familiar with is European cartoons.*

JZ: The only things I've seen are the ones they've made movies out of; and there the music is, you know, pseudo-real soundtrack. It's not cartoon music at all, and really loses in the translation.

A/a: *Then there's the Japanese...*

JZ: Japanese animation is fantastic, and so are the soundtracks. I've got some records of soundtracks, but...

A/a: *I don't like it when they dub series and package them for American television. You know, they can't animate people for a goddamn, but their effects with lasers boggle the mind.*

JZ: Really great.

A/a: *You said that people don't quite know whether to take your music seriously or not.*

JZ: That's true, although in New York it's beginning to be taken a little bit more seriously, just because for some strange reason the critics have changed their mind and decided that it's okay. God knows why. It's a fashion. In Europe it's becoming fashionable too, this kind of thing; they call it "noise," or "New York Noise."

A/a: *I've never heard that one. But noise is totally different. But with yours, there are some things that come in, like certain twists on The Classic Guide to Strategy that, even if you're used to it, will shake you up.*

JZ: I try. But I realize that you can't surprise everybody, and you can't continue to surprise all the time. There are other things that you can deal with, other than surprise, in the way that you put things together. Even when someone knows a certain sound is coming, when it comes they're still excited or glad to hear it.

A/a: *Well, how much of what you do would you say is for effect value?*

JZ: Very little if any. I mean, it's not really a matter of effects. And I'm not exactly trying to surprise the audience as much as I am trying to surprise myself, so perhaps if I'm surprised, then the audience will be.

Watch for Part Two in the Next A/a

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EINSTURZENDE

NEUBAUTEN



upcoming A/a.

This is not to begrudge Einsturzende Neubauten an American success, which they fully deserve. Their widely misunderstood stance and sound have nevertheless made them a force of international importance, and this is for a reason. It is not simply that they assault the established guard with cliched methods, or that their attacks lack focus —there is a purpose to their vehemence.

Somewhere in Einsturzende Neubauten is a dogged perseverance against not only the products of industry, but against man's immunity. Blixa Bargeld and comrades (there's a loaded term) FM Einheit, NU Unruh, Mark Chung, Alexander V. Borsig, and (on the *Drawings of Patient OTLP*) the British sound man Jon Caffery are quizzical investigators, probing the permanence of reality and myth by hammering on them both until they crack open. Thus it is that the New Buildings Collapse (the rough translation of EN), and that their symbol of the stick-figure man should have a bullseye mark right in the middle of his forehead. The assault on the senses is as real as it is inevitable: *someone* has to do this.

Right from the beginning, when EN and Deadly Doris were first building each other up on Zickzack Records, there was a curiosity about the structures that produce man's urban sound and image tracks (a public bridge; water; electric drills). In California, Blixa Bargeld drilled a block of concrete which was laid across the stomach of Boyd Rice. Reports of that 1984 show indicated that viewers couldn't see the 'point' of such an action. The point is on the drill bit; the point is at the edge of your nose.

Physical investigation does more than simply shock the media, or expose them —it exposes our own structural defects. The new buildings collapse because they lack the architectural mastery and fortitude of the old; likewise, many human institutions dating back centuries have "collapsed" in the new man, the twentieth-century man. If a structure's foundation is weak, it must be blasted away in order to make room for a new one. Einsturzende Neubauten says, *man's* foundation is weak; it needs to be blasted away.

That's an interpretation. In Blixa Bargeld's interviews can be found others. He mentioned to an American interviewer in 1983 that "the idea of music needs to be destroyed... For example, the idea of music is the idea of oppression, of pressure...it's another idealistic and moralistic way to keep things as they are." According to this interpretation, part of the idea behind EN is the explosion not of myths necessarily, but of falsehoods. Falsehoods in the media and in communication, in particular.

The ROIR tape admirably presents the development of Einsturzende Neubauten's sound in a tight, well-recorded, eight-track capsule. The tape is in fact called 2x4, which refers to its track distribution and is therefore as practical a title as any. From the early track "Womb," recorded in Hamburg in 1980, to "Sensucht (Nie Mehr)" which dates from a 1983 Berlin show, one can note EN's shift in sonic emphasis from pure and physical noises (the bridge, water, and drill) to the more traditionally 'musical,' in which electric guitar and identifiable rhythmic structures play a more important role. For contrast, two versions of "Sensucht" are offered, the other being a 1982 performance subtitled "(Still Stehend)." The musical shift also seems to point up a change in attitude; EN now seems more like dominators than the dominated.

Kurt Loder is arguably right about this much: "...none of Neubauten's records have managed to capture its overwhelming, into-the-abyss live sound." The writer then of course concludes with a completely immodest sales pitch for the cassette ("2x4 should definitely whet a few appetites...") that even goes so far as to end with one of the most overused and embarrassing music-review tags of them all: "For those who feel they've heard it all, Einsturzende Neubauten offers irrefutable proof to the contrary."

So even if the essay is ridiculous, it is true that the cassette presents what the records don't —the live dimension. ROIR deserves credit for this much anyway. But perhaps by releasing instead a recording of EN in New York, they would have been able to document the holes between the noises as well.

—CH



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S/M Operations proudly announces the release of the second album by HUNTING LODGE, which is entitled *NOMAD SOULS*. This lp includes the hits God Loves the Rock Stars, Beautiful Ugly, and a vocal version of the legendary Wolf Hour. A limited edition booklet which was designed to accompany *NOMAD SOULS* is also available. The mail order cost of these items is as follows: *NOMAD SOULS* lp- \$8.00. Booklet- \$2.00. Prices include shipping in U.S. and Canada. Other countries please add \$3.00 for airmail. A current list of S/M O. mail order products is available by sending SASE or IRC. Wholesale inquiries welcome.

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—Robert Berger

conceivably end up wondering the music of Balakirev has been all this life.

The digital sound of this recording is first-rate—clear and colorful. One who expresses an interest in this disc, who is certainly justified in doing so, could score the Firebird Ballet, but probably not until the young Stravinsky was given the task.

Indirectly contributed to the rise of Stravinsky as a composer, he was commissioned to score the Firebird Ballet, whose brief orchestral Polonaise of the task.

Incidentally, this minor master's inability or unwillingness to work hard may have occasionally over New York and WNCN.

Russian miniature Antiboly Ladov, whose brief orchestral Polonaise of the task.

same forces give us the slight but nonetheless attractive Festival Polonaise of the task.

England in which one can hear world-class orchestra playing. As a bonus, the customarily British revere to the winds, it appears that London is not the only place in which one can hear world-class orchestra playing. As a bonus, the

them even sound like a Russian orchestra; the Brimingham players throw orchestra, sounds every bit their equal here. Jarvi has somehow managed to make them even sound like a Russian orchestra; the Brimingham players throw

orchestras, sounds every bit their equal here. Jarvi has somehow managed to make

The Brimingham Orchestra, though not as well known as London's five academicians, and not on whether it conforms to some arbitrary, preconceived, and

inventiveness, makes perfectly good structural sense on its own terms. I have always symphonies, who insist that a symphony must fit a truly rigid mold to be

"truly symphonic" and "soundly constructed." Yet the Balakirev First, like many critics, and musicians without stability following them; this has bothered some writers,

The Symphony sticks fairly close to traditional principles of symphonic construction in that a symphony must fit a truly rigid mold to be

every need cultural. I do not know how ever if the Balakirev First, like many

young man by fleeing to the Soviet Union, having escaped Nazi rule as a

has spent much of his career behind the Iron Curtain, having

East Prussia in 1912, is not one of the glamorous and flashy podium-players

Sanderling's performances, however, are special. This German maestro, born in

Perhabs his relative obscurity until this time can be explained by the fact that he

repeated conductors of our day. When he made his debut New York Philharmonic

recently, however, he has gradually built himself a reputation as one of the most

before the public, and he has not conducted extensivly in the United States until

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